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NOTES.

The Annual Exhibition of American Paintings and Sculpture will open this year upon Tuesday, Nov. 5, somewhat earlier than last year. Arrangements have been made by which the important exhibitions of the year in the different cities follow each other without interference, and it will be possible to exhibit the same pictures successively in Buffalo, St. Louis, Chicago, Washington, Philadelphia and Pittsburgh.

The Friends of American Art in the two short years of their existence have presented twenty-four paintings and two pieces of sculpture to the permanent collection of the Art Institute. These works have been selected by the Friends of American Art for merit alone; and it is gratifying under these circumstances to note, what is no doubt unknown to the Friends themselves, that a considerable number of the works are by former students or associates of the Art Institute. Among these are the following: Johansen, Frieske, Betts, Davies, Symons, Anderson, Mazzanovich, Wendt, Taft and Janet Scudder.

It is also interesting to note in this connection that nearly one-fifth of the artists represented in the last Annual Exhibition of American Paintings and Sculpture at the Art Institute were former students or associates of the Institute; and in the Annual Exhibition of Works by Chicago Artists more than three-fourths of the exhibitors were formerly connected with the Art Institute.

At the opening of the beautiful Toledo Museum of Art, at Toledo, Ohio, upon January 17, 1912, the Art Institute was fully represented by trustees, officers and members, as well as by paintings lent from the collections. The dedicatory address was made by Mr. Charles L. Hutchinson, President of

the Art Institute, upon "Art and Democracy;" and an address was also made by Dr. Frank W. Gunsaulus, one of our trustees. The loan collection of paintings was of extraordinary merit, and the museum was opened in a manner most creditable to the city of Toledo and to the immediate promoters of the art movement, Mr. Edward D. Libbey, Mr. George W. Stevens and their associates.

Through the efforts of the Newark Museum Association an exhibition of modern German applied art has been brought to this country and will be exhibited at the Art Institute in August. The exhibition was planned for the purpose of showing what German artists are accomplishing in art fields other than painting.

The Scammon Lectures were delivered this year during March by the eminent painter and author, Edwin Howland Blashfield of New York. Mr. Blashfield chose for his subject, "The Modern Tendencies in Art," considered from the point of view of mural painting, the field in which he is especially distinguished and which he is qualified to discuss in an authoritative manner. These lectures will be published by Charles Scribner's Sons.

The twentieth annual exhibition of the Horticultural Society of Chicago was held in the Art Institute March 12 to March 17. The flowers were effectively arranged, using as the center of the display the grand staircase, from which the exhibits radiated into the adjacent rooms and corridors of the second floor. The building was open evenings, and stereopticon lectures on landscape gardening were given in Fullerton Memorial Hall. The attendance during the six days of the exhibition was 47,250. The attendance on Sunday alone was 17,406.

At the request of M. François Monod, a copy of the Norman Wait Harris Silver Medal has been presented by the Art Institute to the permanent collection of the Museum of the Luxembourg in Paris.

CHANGES IN INSTALLATION.

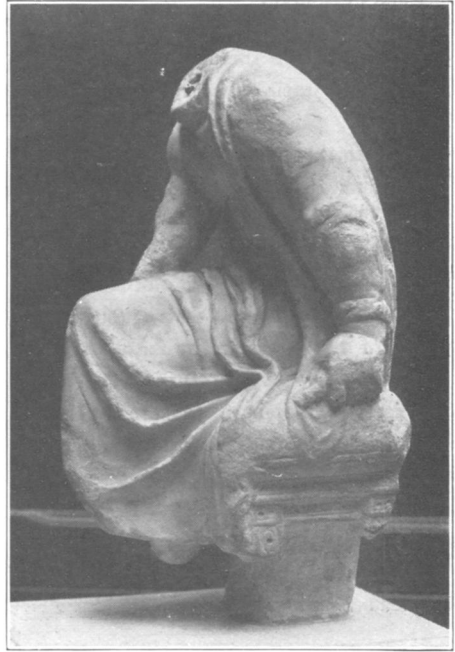
The important loan collection of porcelains to be known as the Amelia Blanxius Memorial Collection, of which further notice will be found on page 52 of this Bulletin, has been installed in Room 14, which was vacated by the distribution of the casts of American sculpture about the grand staircase. The greater part of the Commercial Club plans for Chicago are now on the second floor occupying the prominent north wall which overlooks the grand staircase.

This change has permitted the installation of the heretofore crowded Egyptian antiquities in Room 16. In Room 15a the work of arranging a new loan collection, the Frank W. Gunsaulus Collection of Wedgwood, is now in progress. Extended notice of this important loan will appear in the next issue of the Bulletin. The great decoration, "Joan of Arc at the Court of Charles VII," by Maurice Boutet de Monvel, is now hung on the south wall of the corridor adjoining the grand staircase, on the first floor.

Various improvements in old installations have also been effected. Casts in the sculpture collection have been re-arranged for improved lighting and chronological sequence; and certain Renaissance casts have gained greater semblance of the originals by the addition of bronze and terra-cotta finish. In the collection of classical antiquities an especially great improvement has been made in the secure mounting on marble plinths of all the fragments of antique sculpture.

MARBLE STATUETTE OF A GREEK PHILOSOPHER

The annexed illustration presents one view of a mutilated figure now measuring 15 inches in height, or about one-third life size. It was acquired in Rome by Dr. A. L. Frothingham in 1896, and given to the Institute by Mr. Martin A. Ryerson in 1897. The



GREEK PHILOSOPHER.

stone is a close-grained white marble, with an agreeable cream-colored patina. The head, the right forearm, both feet, the four legs of the seated figure's cushioned chair, and the plinth of the statuette are missing. But the prettily carved side-rails and leg heads of the chair are preserved at the sitter's left. A roughly finished square support, under the chair, once relieved the frail chair legs of their disproportionate burden.